

Sonata No. 2 in B-flat Major

For Trumpet and Piano

by

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A Thesis Presented in Partial Fulfillment
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Master of Music

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ABSTRACT

Sonata No. 2 in B-flat Major is a work for trumpet and piano. It is composed in the romantic tradition and is thirty minutes in length. Trumpet chamber repertoire has increased dramatically in the past century, but few new works are representative of the harmonic language or extended forms of the late romantic tradition.

The first movement, “Allegro con spirito,” is in sonata form with fantasy qualities allowing the exposition to meld with the development. The primary theme in 3/4 meter develops a neighbor-tone motive; in contrast, the second theme in 4/4 (in the same tempo) is more lyric in nature. In the development, the juxtaposition of these themes provides changing meters and opportunity for dramatic tension.

The bold and metric nature of the first movement is contrasted with the slow, more lyric second movement, “Dolce e sensibile,” (Sweet and sensitive, pg. 22). This movement in E-flat major is in sonata form and encourages a more expressive, rubato interpretation. The second theme of the first movement shares a similar falling gesture as the themes of the second movement, but are different in their expressive qualities.

The third movement (“Grave et lento”) is played attacca and begins with a transition from the ideas of the second movement (pg. 30). The dissonant harmonies and low register of the piano solo create an ominous atmosphere which mutates to the bold nature of the first movement. The remainder of the third movement is a seven-part Rondo. The primary theme (m. 20, pg. 31) is derived from a theme from the development of the first movement (m. 210, pg. 12). The C section of the rondo (m. 118, pg. 40) develops the opening theme of the third movement and leads to the primary theme in B-

flat major. The final A section of the rondo is *piu mosso* with the primary theme in a compound meter providing a coda for the entire work.

DEDICATION

This piece is dedicated to Dr. Albert Moore, whose musicality always
inspires me and whose friendship I cherish.

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Sonata No. 2

Spencer Brand

I.

Allegro con spirito (♩. = 60)

Trumpet in B-flat

Piano

f with bravura

f

mp

ped. ad lib.

mp echo

p

poco a poco cresc.

f

8va

f

p

mf

A

22

mp *p* *f* *mf*

27

B

mp *mp* *f* *mf*

32

mf *f* *ff*

38

mf *f* *sfz* *n* *mp* *mf* *f*

44 *f* poco cadenz

53

61 C

67 *truncor lyric mute*

71

open

p *n*

p *mf*

75

D

p dolce *mp* *p poco agitato*

p

79

mf agitato *f*

mf *f* *mf*

84

ff *sf* *n*

ff *f* *mf*

89 E sotto voce mute

ppp sempre

98 *dolcissimo*

107 F *open*

117

G

124

f

f

129

mp

sfz

f

mp

f

135

mf

f

mf

f

mf

f

f

8vb

H

142

mp

mf

f

p

mp

148

mp *mf*

mf *pp* *mp*

160

I

p *n*

p

164

pp *mp*

168

J

pp *p*

172

mp

mf

sfz

f

176

p

mf

p

mp

p

182

mp

n

K

191

mp

n

196

f *mp* *f*

8va --- 8va ---

V

200

ppp *p*

8va ---

206

mp *mf* *mp*

8va ---

L

214

f *mp* *f*

8va ---

V

220

mf *8va* *f* *mp*

224

f *fp* *f* *mf* *f*

mp *f*

229

fp *f* *ff*

234

M *f* *8va*

239 N

244

248

252

257

ff

pp

262

O

f sub. pp

266

pp

270

poco a poco crescendo

poco a poco crescendo

273

mf

mf

276

f *sub.p* *poco a poco cresc.*

f sub.p *poco a poco cresc.*

279

282

8vb

285 P

ff *f*

ff sempre

289 *ff*

291 *ff* *fff*

294 *f* *ritardando*

8^{va}

Q
a tempo

297 *ff*
mf agitato
(8^{va})

301 *ff*

305

309 *dim. poco a poco*

313

3

p

dim. poco a poco

320

R

ppp

pp

p

333

pp dolce

343

mp

mf

mp *cresc. poco a poco*

352

355 S

361

365

f *bold* *mp* *p* *poco a poco cresc.* *f* *8va*

The musical score consists of a vocal line and a piano accompaniment. The piano part is characterized by intricate triplet patterns and arpeggiated chords. The vocal line features a melodic phrase starting at measure 355, marked with a box containing the letter 'S'. The dynamics are carefully marked, including *f* (forte), *bold*, *mp* (mezzo-piano), *p* (piano), and *poco a poco cresc.* (poco a poco crescendo). An *8va* instruction is placed above the piano part in measure 365, indicating an octave shift.

370 T

p *mf*

376

mp *f* *mf*

381

mf *f* *mf*

386

mf

391 U

f *mf* *f* *sfz* *n*

ff *mf* *f*

398

p *mf* *f* *mf*

mp *mf* *f* *mp*

407 V

p *dolcissimo* *mp*

p

412

p *p*

416

mf *p*

420

mf *8vaⁿ*

W

425

ritardando

(8va)

430

X a tempo

pp *p*

438

445

accel.

ff *mf*

454

a tempo accel. a tempo

ff *mf* *ff*

461

mp *ff*

8^{va}

II.

Dolce e sensibile (♩ = 60)

The musical score is written for a piano and voice. It begins with a tempo and mood marking of "Dolce e sensibile" and a tempo of 60 beats per minute. The key signature has two flats, and the time signature is 4/4. The score is divided into four systems of music.

System 1 (Measures 1-4): The vocal line starts with a half note, followed by a series of eighth and quarter notes. Dynamics are *pp*, *mp*, *p*, and *mp*. The piano accompaniment enters in measure 3 with a half note and a triplet of eighth notes. Dynamics are *p* and *ped. ad lib.*

System 2 (Measures 5-8): The vocal line continues with a half note, a triplet of eighth notes, and a half note. Dynamics are *p*, *mf*, *p*, and *mf*. The piano accompaniment features a series of triplets of eighth notes. Dynamics are *p* and *mf*.

System 3 (Measures 9-11): The vocal line starts with a half note, followed by a half note, a quarter note, and a half note. Dynamics are *pp*, *mp*, and *pp*. The piano accompaniment features a series of triplets of eighth notes. Dynamics are *mp* and *mf*. A repeat sign is present at the end of measure 11.

System 4 (Measures 12-15): The vocal line starts with a half note, followed by a half note, a quarter note, and a half note. Dynamics are *rf* and *sub.p*. The piano accompaniment features a series of triplets of eighth notes. Dynamics are *p*, *mp*, *mf*, and *sub.p*. The piece ends with a *molto rit.* marking.

16 **a tempo**

mf *p* *mf*

20 **B** **stringendo** **rit.**

f *fp* *p* *mf* *fp*

24 **a tempo** **ritardando**

f *sf* *sfz* *mf*

28 **C** **poco piu mosso** (♩ = 72)

mp

30

mp

32

mf *p*

34

36

mf *mf*

D

24

Detailed description of the musical score: The score consists of six systems of music, each with a right-hand (RH) and left-hand (LH) staff.
 - System 1 (Measures 30-31): RH has a melodic line with a triplet of eighth notes. LH has a continuous sixteenth-note pattern.
 - System 2 (Measures 32-33): RH has a melodic line with a triplet of eighth notes. LH continues the sixteenth-note pattern.
 - System 3 (Measures 34-35): Key signature changes to D major (two sharps). RH has a melodic line with a triplet of eighth notes. LH continues the sixteenth-note pattern.
 - System 4 (Measures 36-37): Time signature changes to 3/4. RH has a melodic line with a triplet of eighth notes. LH continues the sixteenth-note pattern.
 - System 5 (Measures 38-39): Time signature changes back to 4/4. RH has a melodic line with a triplet of eighth notes. LH continues the sixteenth-note pattern.
 - System 6 (Measures 40-41): Time signature changes back to 4/4. RH has a melodic line with a triplet of eighth notes. LH continues the sixteenth-note pattern.
 Dynamics: *mp* (measures 30-31), *mf* (measures 32-33), *p* (measures 34-35), *mf* (measures 36-37), *mf* (measures 38-39).

39 stringendo

p *mp* *n*

E

43 rit. a tempo

mf *pp*

47

p *mp* *mf*

mp *mf*

50

mf *fp*

f *8vb*

55

55

ppp

p

60 **G** Tempo 1 (♩ = 60)

p *pp* *mp*

p

63

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, and the bottom two staves are for the piano. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody in the voice part and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The score includes a measure number '63' at the beginning. The tempo/mood is marked 'mf' (mezzo-forte). The score is written in a handwritten style with some corrections and annotations.

66 H

pp

mp

69 *mp* *pp* *rf*

mf *p* *mp*

mf

stringendo rit. *a tempo*

72 *mf* *mp* *mf*

mf *sub.p* *mf*

76 I *f*

p

27

79 rit.

pp

mf *mf*

83 J poco piu mosso (♩ = 72)

pp

mp

85

87 *mf*

89

91

molto rall.

mf *p*

K **Tempo 1** (♩ = 60)

94

mf *f* *mp* *f*

97

rallentando *a tempo*

pp *mf* *pp* *mp* *mf* *p*

III.

Grave et lento (♩ = 60)

ppp

espressivo

5

(8^{va})

10

stringendo

molto rall.

mf

f

3

3

14

a tempo

Deciso (♩ = 60)

ppp

pp

f

A

20

23

27

29

31

The musical score consists of four systems of staves. The first system (measures 20-22) shows a piano introduction with triplets in the right hand and a rhythmic pattern in the left hand. The second system (measures 23-26) features a complex piano accompaniment with slurs and dynamic markings (f, ff, mp). The third system (measures 27-28) shows a melodic line in the right hand and a rhythmic pattern in the left hand. The fourth system (measures 29-31) features a complex piano accompaniment with slurs and dynamic markings (f, ff, mp). The score ends with a final chord in the right hand and a final chord in the left hand.

31

3

3

3

f

ff

34

f

ff

mp

36

f

ff

mp

3

3

39

mf

8va

3

3

3

3

B

42

p

mf deciso

44

46

48

f

mf

Detailed description of the musical score: The score is for a section labeled 'B' spanning measures 42 to 48. It is written for a single instrument, likely piano, in a key with two flats (B-flat major or D-flat minor). The time signature is 3/4. The piece begins at measure 42 with a piano (*p*) dynamic. The right hand has a melodic line with some triplets, while the left hand plays a dense accompaniment of sixteenth-note runs, many of which are beamed in groups of six. At measure 44, the dynamic shifts to mezzo-forte (*mf*) and is marked 'deciso'. The melodic line continues with some rests, while the left hand accompaniment remains active. At measure 46, the piano returns to the *p* dynamic. At measure 48, the dynamic increases to forte (*f*) for the first half of the measure, then returns to *mf* for the second half. The section concludes at measure 48 with a 3/4 time signature change.

50

f *mf* *f* *mf*

f *sub.mp* *f* *sub.mp*

54

sfz *mp*

f *p*

56

f

58

mf

mf

The musical score consists of three systems of staves. The first system (measures 50-53) shows a vocal line with dynamics *f*, *mf*, *f*, and *mf*, and a piano accompaniment with dynamics *f*, *sub.mp*, *f*, and *sub.mp*. The second system (measures 54-55) features a vocal line with *sfz* and *mp*, and a piano accompaniment with *f* and *p*. The third system (measures 56-58) continues the piano accompaniment with a *f* dynamic and includes a 'C' time signature change at measure 58, with *mf* dynamics for both parts.

59 *mp*

60

61 *f*

62 *mf*

This musical score page contains measures 59 through 62. It is written for three staves: piano (P), violin (V), and cello (C). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 59 begins with a piano (P) staff containing a half note G4, a half note A4, and a half note B4, followed by a measure rest and a half note C5. A dynamic marking of *mp* (mezzo-piano) is present. Measures 60 and 61 feature complex triplet patterns in all three staves. Measure 62 concludes the section with a dynamic marking of *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and articulation marks.

63

mp

64

f

65

66

D

fp *mp* *poco f* *fp*

The musical score consists of four systems, each with three staves (treble, middle, and bass). The key signature is B-flat major (two flats) and the time signature is 2/2. Measures 63-65 show a piano introduction with triplets in the right hand and a melody in the left hand. Measure 66 is a double bar line with a 'D' in a box, followed by a piano introduction with triplets in the right hand and a melody in the left hand. Dynamics include *mp*, *f*, *fp*, and *poco f*.

70

mp *piu f* *fp*

74

sub pp *pp*

78

v

80

v

82 *cresc.*

85 *mf* *piu f* *8va* *mf*

87 *stringendo* *(8va)*

90 *a tempo* *f* *E*

93

94

99

104

mp *cresc.*

mp *mf*

f *mp* *f* *mp*

mp *ff sub.mp*

106

mf *mp*

cresc.

107

f *sub. mp*

va

108

cresc.

109

f *sub p* *p*

va

114

rit. F a tempo

119

sotto voce mute *pp* *pp* *mp*

126

sub. pp *p*

132

G *p* *mp* *p*

137

mp *p* *cresc. poco a poco*

142

H

mf

146

150

I

f

152

Measures 152-153. The right hand features a melodic line starting with a whole rest, followed by a series of eighth and sixteenth notes, ending with a half note. The left hand provides a bass line with slurs and accents, primarily using eighth and sixteenth notes.

154

Measures 154-157. The right hand continues the melodic line with a slur. The left hand maintains the bass line with slurs and accents, featuring a mix of eighth and sixteenth notes.

158

Measures 158-162. The right hand has a melodic line with a slur. The left hand features a bass line with slurs and accents, including some chords and a final half note.

163

Measures 163-167. The right hand has a melodic line with a slur. The left hand features a bass line with slurs and accents, including a piano (*p*) dynamic marking and a final half note.

170

p *mf sub p* *mp*

pp

178

ppp *mp* *f*

f

185

J

f

f

188

f *ff*

mp *ff*

190

f *ff*

f *mp* *f*

193

f

K

196

mf *p* *mf deciso*

198

f

200

202

204

207

[illegible]

214

215

216

mf

217

mp

218

219

220

221 M

221

f *mp* *p* *f*

225

p *f*

228

mf *fp*

232

f *sfz* *stringendo*

236

pp *sempre pp* *piu mosso (♩. = 120)*

241

247

251

metal straight mute

O

mp *mf*

256

p

261

cresc.

265

f

268

open

mf

P

273

278

f *mf* *sfz*

285

f *rit.* *a tempo*

291

f *sfz* G.P. *f* *ff* 3 3 3 3

Q

G.P.

296

mf *sfz* *mf* 3 3 3 3

300

sub.*p* *f*

306

309

312

314

318

320

Trumpet in B-flat

Sonata No. 2

Spencer Brand
B.P.C.L. 29

I.

Allegro con spirito (♩. = 60)

f with bravura *mp*

7 *echo* *p* *poco a poco cresc.*

15 *f* *p* A

23 *mp* *p* *mp* B

30 *mp* *mf* *f*

37 *mf* *f* *sfz* *n* *f* poco cadenz

46

53 3 3 3 3 3 3

60 C 3 *truncor lyric mute* 3 *rf* *pp*

72 open D *p* *p dolce* *mp*

78 *p poco agitato* *mf* *agitato*

83 *f* *sfz* *sfz* *n*

89 E 8 sotto voce mute 5 *ppp sempre dolcissimo*

107 open F *pp* *mp*

115 *mp* *f*

122 G *fp* *f* *mp*

130 *sfz* *f* *n*

136 *mf* *f* *mf* *f* *mp*

143 H *mf* *n* *mp*

154 *mf* *p* *n* **I** 4

165 *pp* *mp* *n* *pp* *p* **J**

172 *mp* *sfz* *p* *mf*

179 *p* *mp*

186 10 11 **L** 3 *mp*

212 *mf* *mp* *f* 3 3

219 3 *mf* *f* 3 3 3 3 3 3 *mp*

224 *f* *fp* *f* *mf* *f*

230 3 *fp* *f* **M** 7

242 N

mf \leftarrow *f*

248 *mf*

252 *sfz* \leftarrow *mf* \rightarrow *f*

258 *ff* O *pp* hesitantly

268 *poco a poco crescendo*

275 *mf* \leftarrow *f* *sub.p* *poco a poco cresc.*

281 P *ff* con forza

288 *f*

290 *ff* *ff*

292 *sfz* \rightarrow *f* *ritardando*

297 **Q** a tempo

ff

305

dim. poco a poco

313

p

ppp

323 **R** 18 7

pp dolce

355 **S**

f bold

mp

361

p

poco a poco cresc.

369 **T**

f

p

p

377

mp

mf

384 **U**

mp

mf

f

392

mf

f

sfz

n

5

3

401 *p* *mf*

408 V *p* *mp* *p*

416 *mf* *p* *mf* *n*

422 W 8 X a tempo *pp*

437

445 *ff* *mf* *accel.*

454 a tempo *ff* *mf* *ff* *accel.* *a tempo*

461 *mp* *ff*

II.

Dolce e sensibile (♩ = 60)

pp *mp* *p* *mp* *pp*
 6 *mf* *p* *mf* *pp*
 11 *mp* *pp* *rf*
 15 *molto rit.* *a tempo* *mf* *p*
 19 *mf* *stringendo* *rit.* *a tempo* *f* *fp* *f*
 25 *ritardando* *poco piu mosso* (♩ = 72) *p* *mp*
 31 *mp* *mf* *p*
 37 *mf* *mf* *p* *mp* *n* *stringendo*

43 **3** *pp* *p* *mp*

49 *mf* **5** *fp*

52 *f* **3** **5** *sfz* *n* **4** **F**

59 **G** *ppp* *p* *mp* **Tempo 1 (♩ = 60)**

63 **3** *mf* *pp* **H**

68 *mp* *pp* **3** **3** **3** **3** **3** **3**

71 *rf* *mf* *mp* **stringendo** **rit. 3** **a tempo**

75 *mf* **3** **6** **6** **6**

78 **I** *f* **3** *pp* **rit.** **J** *pp* **poco piu mosso (♩ = 72)** **6** **6**

25 *f* *ff* *mf*

30 *f* *ff*

36 *f* *ff*

41 *mf* **B**

46 *f* *mf*

50 *f* *mf* *f*

54 *sfz* *mp*

58 *mf* *mp* *f* **C**

62 *mf* *mp* *f*

66 *fp* *mp* *poco f* *fp* **D**

71 *mp* *piu f* *fp* *sub. pp*

75

80 *cresc.*

85 *mf* *piu f* *f* **E**

93 *mp* *cresc.*

98 *f*

104 *mp* *mf* *mp*

109 *f* *p*

114 *rit.* **F** *a tempo*

123 *sotto voce* *mute* *open* *pp* *sub. pp*

6

134 G

p *mp* *p* *cresc. poco a poco*

141 H

mf

146 I

f

152

155

158

161 **6**

pp

172

p *mf* *sub.p* *cresc.* *mp*

178

ppp *cresc.* *mp*

184 J

f

12

188 *f* *ff*

190 *f* *ff* 3

196 *mf* K

201 3 *f* *mf* *f*

206 *mf* *f* *sfz* 3 *mp*

210 3 *mf* *f* *mp* L

214 *mf* *mp*

218 3 *f* *mp* M

222 3 3 3 3 3 3 3 3

227 *mf*

231 *fp* *f* 6 6

234 **stringendo** N *piu mosso* (♩. = 120) 2 *sempre pp*

240

246

251 *metal straight mute* O *mp* *mf*

257 *p* *cresc.*

265 *f* 2 *open* P *mf*

272

278 *f* *mf* *rit.* *a tempo*

284 *sfz* *f* Q

291 *f* *sfz* G.P. *f* *mf*

298

304

309

316

sfz *mf* *sub.p* *f*